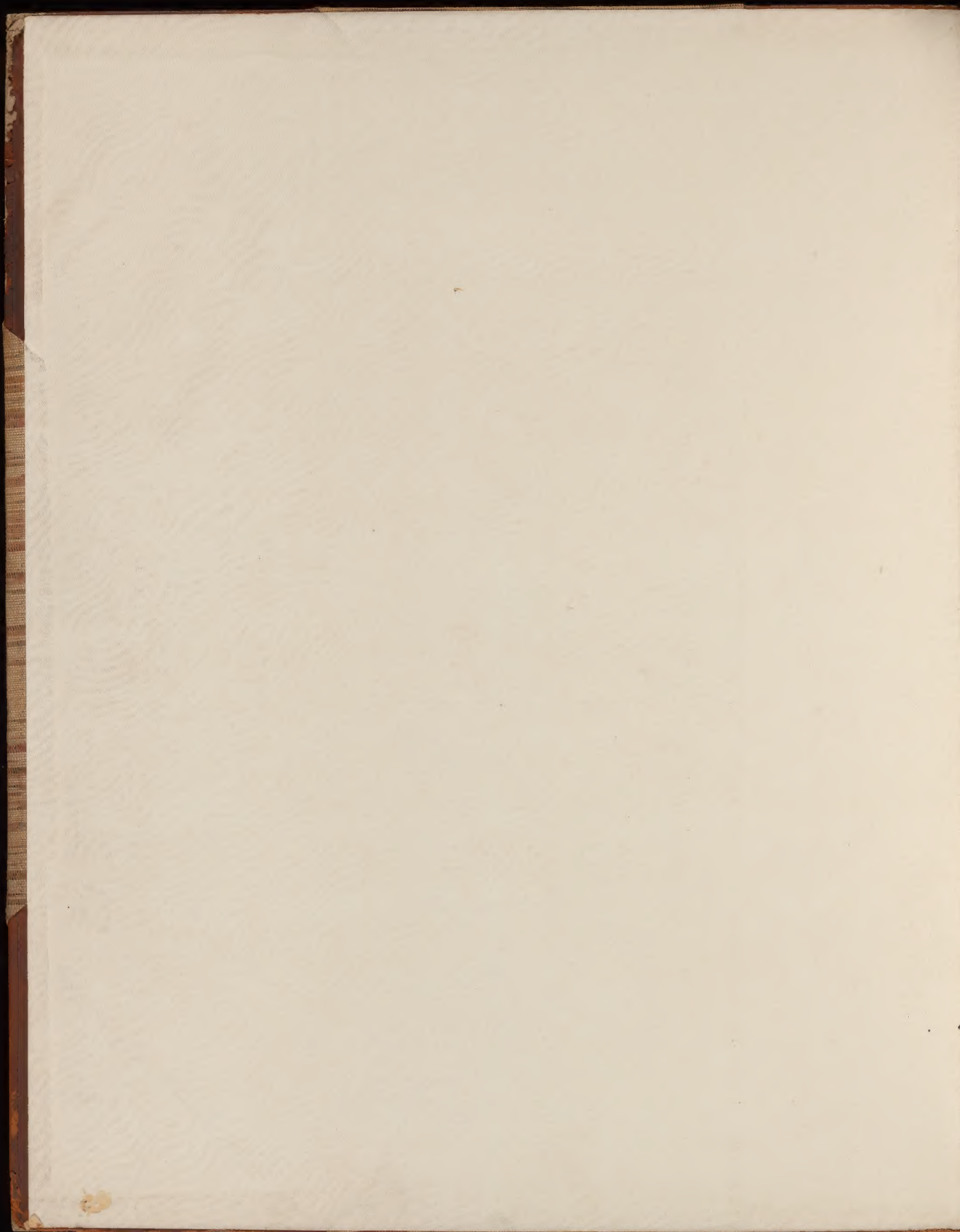


THE  
ART  
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WORLD

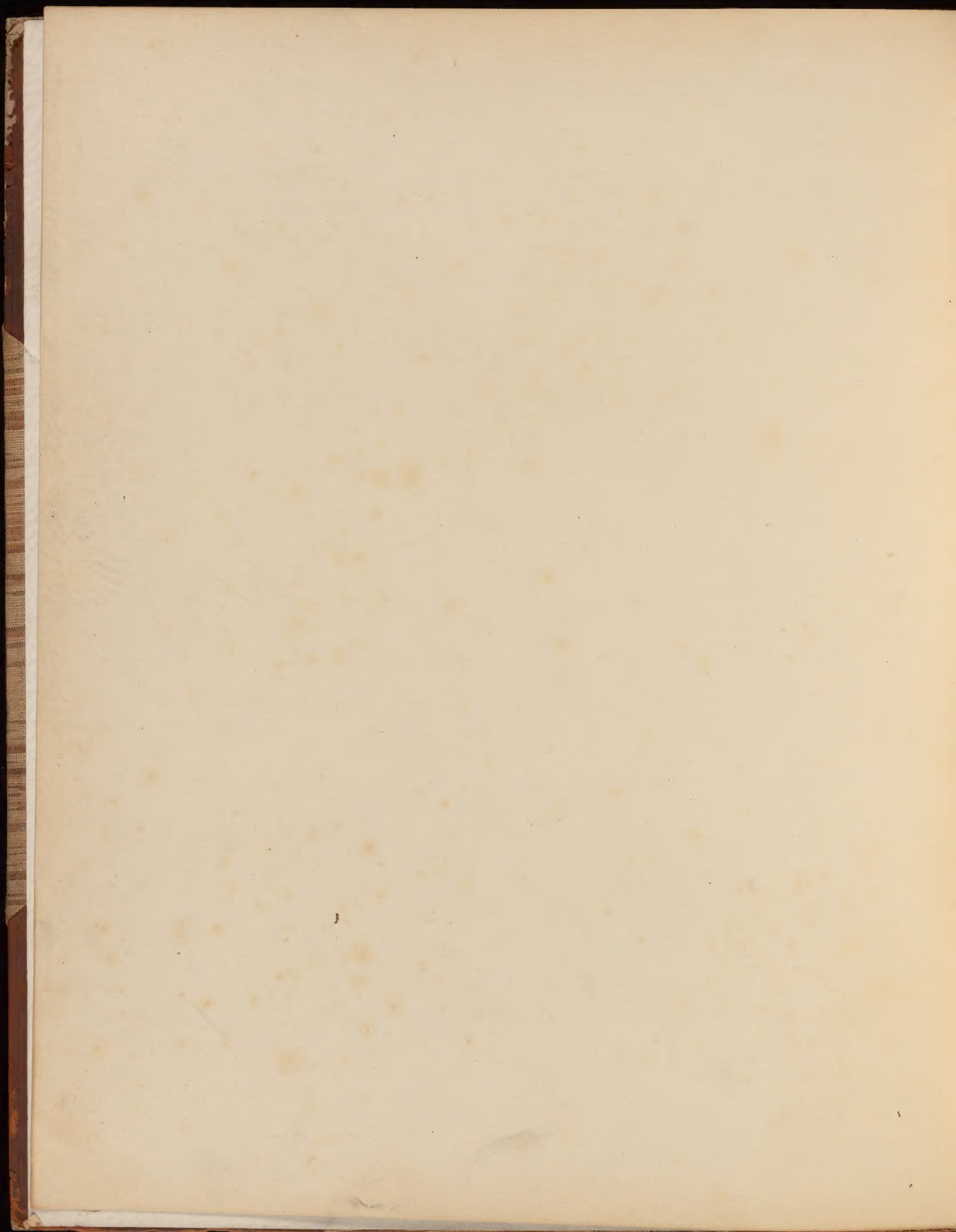


SECTION 6











# THE ART OF THE WORLD

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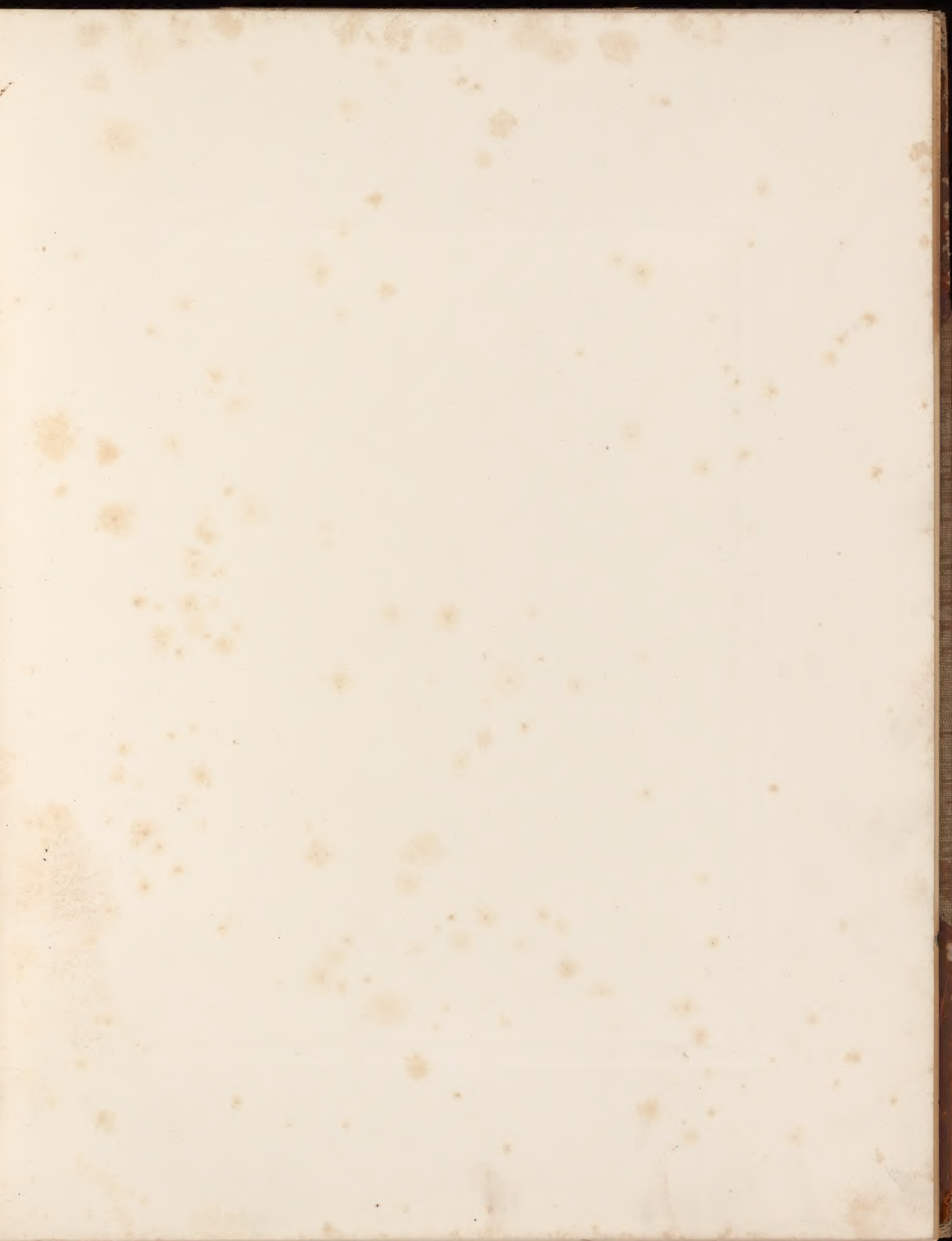
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SECTION SIX

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ALPHONSE DE NEUVILLE : THE SPY.  
PHOTOGRAPH BY GOUTIER.



## THE SPY.

ALPHONSE DE NEUVILLE.

(French School.)



ALPHONSE DE NEUVILLE.

The Prussian Uhlans have taken possession of a French village, and the commanding officer and his staff are breakfasting *al fresco* before a little inn. A villager of Lorraine, who has undertaken the task of conveying a message from one French commander to another, has been captured and brought before the officers, whom he confronts pale but undaunted, while he undergoes a rigorous search. Some stolid Uhlans watch the proceedings, and in a distant doorway a few pitiful women and children look on, aghast at their countryman's inevitable fate. As usual, the artist has sought a consolation for defeat in depicting the conquerors as callous, and even brutal. One aid-de-camp, who leans on the table, and another, a supercilious dandy lazily tilted back in his chair, regard the doomed man with jaunty indifference. The face of the commanding officer is hard and stern. This admirable picture, which is owned by Mr. Collis P. Huntington, was in the loan exhibition.

Alphonse de Neuville was born at St. Omer (Pas-de-Calais), May 31, 1836, and died in Paris, May 20, 1885. At the outset he was a student of law, but after three years he turned to art. He was a pupil of Picot, and proved an honor to his master. He gained medals in 1859 and 1861, and after receiving the red ribbon of the Legion of Honor, in 1873, he was made an officer of the Legion in 1881. Several of his paintings are in French museums, while his "Defense of Le Bourget," in the Vanderbilt gallery, and his "Attack at Dawn," in the Walters gallery, and other examples, are well known to American amateurs.

SUNSHINE AND FLOWERS. IRVING R. WILES. (American School.)

Mr. Wiles is an artist by inheritance. He was born in Utica, New York, in 1862, and began his professional studies in the studio of his father, Mr. L. M. Wiles, continuing them at the Art Students' League, and in Paris under Lefebvre and Carolus Duran. His return to New York was the beginning of a successful career, which has included membership in nearly all the New York societies of artists, and the winning of various prizes. Mr. Wiles is a painter of the figure, and his success with feminine types is well indicated in the charming picture before us, an unconventional outdoor expression of gentle motherhood and infantine grace.



IRVING R. WILES.



SUNSHINE AND FLOWERS

DAVID B. WILES













D. RIDGWAY KNIGHT. CALLING THE FERRYMAN  
PHOTOGRAPHED 1894



## CALLING THE FERRYMAN.

D. RIDGWAY KNIGHT.

(American School.)



D. RIDGWAY KNIGHT

Mr. Knight is a conspicuous member of the transatlantic group of American painters who have preferred to remain at the art center which has educated so many of our artists. Much of his painting is done just outside of Paris, where he has a suburban home and studio. He was born in Philadelphia, and in 1872 he was a student at the *École des Beaux Arts* in Paris, continuing his studies under Gleyre and Meissonier, near whom he lived some time at Poissy, before Meissonier's death. Mr. Knight is by preference a painter of the figure set in landscape. He began with old-time themes—"The Veteran," "Othello," "The Antiquary," and "The Old Beau"—but he turned to the life of the fields, like Jules Breton, and he has pictured the cycle of life among the French peasantry, showing the women in *sabots* and heavy gowns relieved by touches of color, as they go forth to their toil in the fields, or pause for the noonday lunch, or return at evening. It may be that Mr. Knight's peasants are a thought conscious, like the much-painted peasantry of Barbizon, and it may be that their neatness of attire smacks of the studio rather than the fields; but his pictures are always agreeable and interesting, and they prove constantly attractive to our public; while in Paris, as well as in this country, the artist has received many marks of recognition. His "Calling the Ferryman" explains itself. It is a characteristic example of his pictures of rural France.

CHARITY. WALTER GAY. (American School.)

The hostess is evidently not overrich herself, but, so long as that loaf lasts, a worthy applicant is pretty sure to get a slice of it. The glimpse we get of the dreary, snow-clad country outside intensifies the comfort of this quaint interior.

Mr. Walter Gay was born in Hingham, Massachusetts, in January, 1856. When still a mere boy he began to paint flowers in Boston. In 1876 he went to Paris, where he studied with Bonnat; and later to Spain, painting there his first important picture, and returning to live in Paris. Among his pictures are "The Troubles of a Bachelor," "The Knife Grinder," "Richelieu," and "The Spinners," which received an Honorable Mention at the Paris *Salon* of 1885.



WALTER GAY

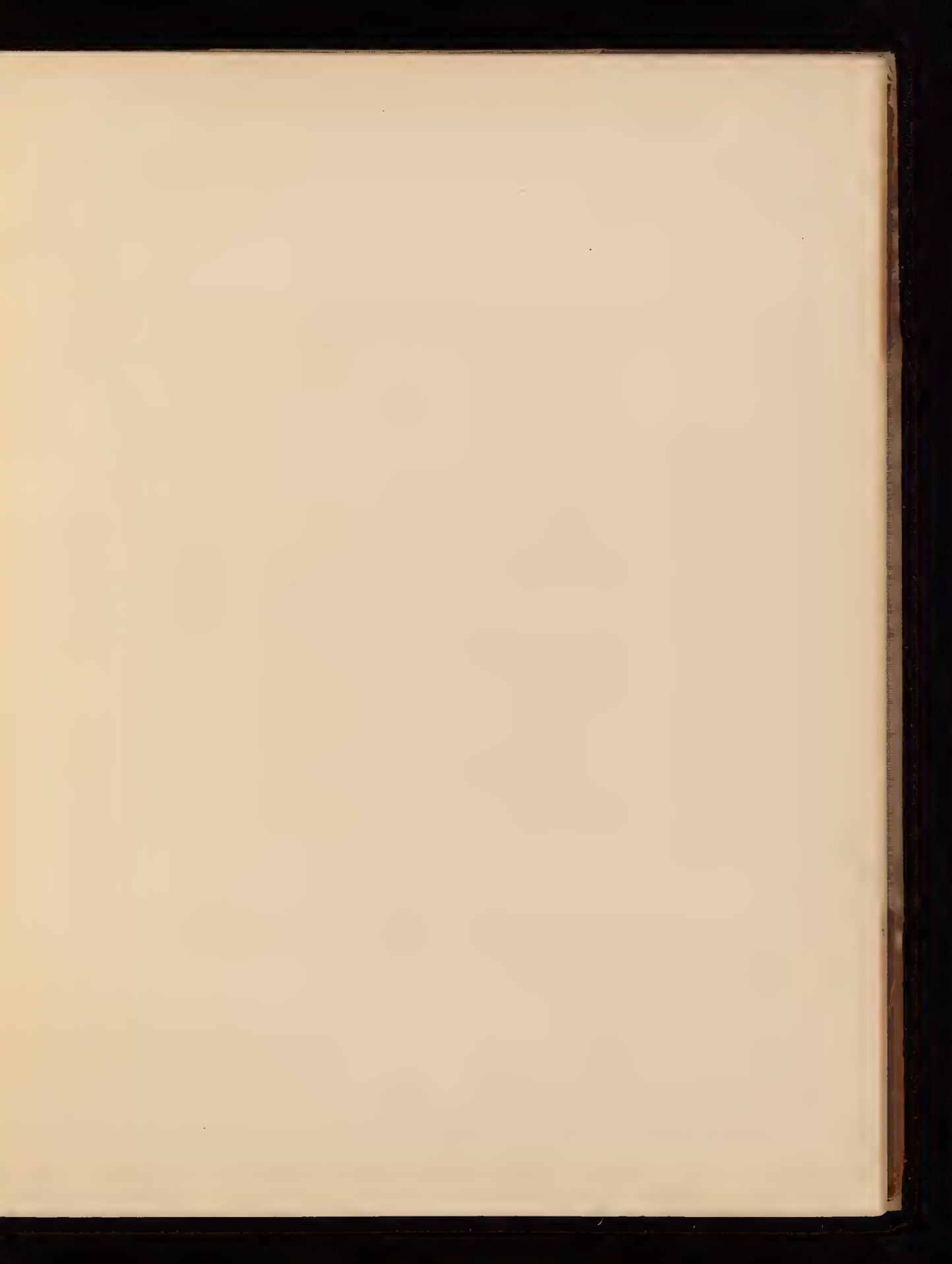


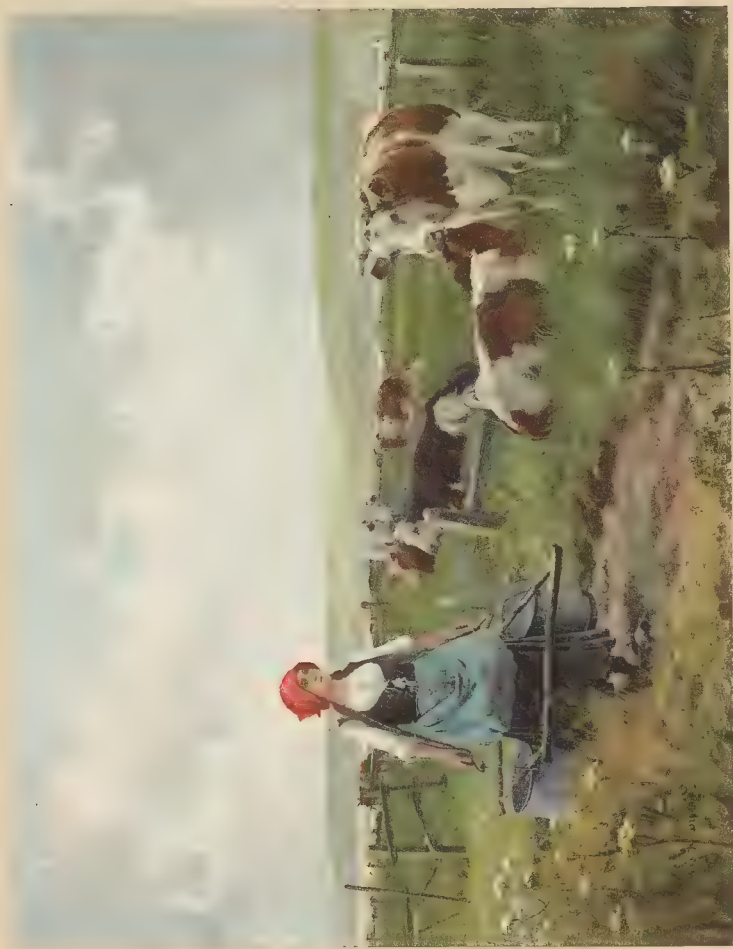
W. L. G. 1851

W. L. G. 1851

CHARITY.







## IN THE VALLEY.

JULIEN DUPRÉ

(*from his school*)



JULIEN DUPRÉ.

Julien Dupré was born at Paris, where he received lessons from two historical painters, Pils and Henri Lehman. While devoting himself to landscape painting, he never fails to make the human figure prominent in his compositions; and he also paints with force and exactitude the animals with which he peoples his large landscapes. During the past twenty-two years he has obtained successively all the distinctions bestowed upon exhibitors, and was made a chevalier of the Legion of Honor in 1892.

The scene of this picture is evidently in Normandy. At the horizon the last rays of the sun light the top of the valley and announce the close of day. It is the hour when the farmer's daughter comes to milk her cows. She advances, clad in a short skirt, her apron tucked up to the waist, her head covered with a red silk handkerchief, her arms bare to the elbows, carrying her two spotlessly clean zinc pails, which are held out from her by means of four pieces of wood joined at right angles.

VENUS OF MILO (LOUVRE). C. C. CURRAN. (*American School.*)

The famous Venus of Milo, as she stands in the Louvre, is constantly surrounded by admiring visitors, and Mr. Curran, one of the most alert and versatile of our younger artists, has adroitly contrived to make his picture most suggestive. The modern figure in the foreground, whose attitude bespeaks silent admiration, completes a study of contrasting types which the gen-darme to the left is not slow to note. Beyond him the workmen in blouses show sincere if uncultivated admiration of the beautiful in art; and on the other side are members of the army of tourists, who march unceasingly through the treasure chambers of the Louvre, viewing its paintings and sculpture.







SOUTH DUXBURY CLAM-DIGGER.

J. J. ENNEKING

(American School)



J. J. ENNEKING

Mr. Enneking's studies of Nature include both the woodlands of the interior and the seashore, but in either case it is his own country—New England—which furnishes his favorite themes. For the simple, realistic, and honest subject of this picture he has gone to a beach in South Duxbury, a part of a town near Plymouth, Mass., which has a double title to fame, in that it was the home of the doughty Miles Standish, and also the terminus of the Atlantic cable, laid in 1869 from Brest, France.

Without any affectation, Mr. Enneking has reproduced the native clam-digger, who has driven his venerable steed down through the salt grass to the beach, where, in mud and sand, his experienced eyes quickly detect the lurking places of clams. Mr. Enneking was born at Münster, Ohio, in 1841, and he studied art in Cincinnati and Boston, and later in Paris under Bonnat and Daubigny. He is a painter of the figure as well as landscape.









H. BLISS, BAKER, NILES & CO.  
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BROTHER AND SISTER.  
From the Bronze Group, by Fritz Koenig  
(German School), in the Woman's Building.

## SILENCE.

W. BLISS BAKER.  
(American School.)

There is a certain melancholy satisfaction to be derived from the praise bestowed upon the work of this young artist, whose career was closed by death a few years since, just as he had proved his promise. The picture before us is an excellent illustration of the simplicity, truthfulness, and directness of his methods. He went to the fields, woods, and pastures, and painted what he saw truthfully and delightfully. In this scene he has observed everything: the character of the slender trees—a second growth—the quality of the uneven ground carpeted with fallen leaves and diversified with gray stones, and the effect of the interlacing branches.

Mr. Baker was born in New York, in 1859, and was a pupil of Messrs. Bierstadt and M. F. H. De Haas, and of the National Academy of Design, where his work secured recognition.

This picture, like examples of Messrs. Inness, Homer, Mowbray, Kappes, Palmer, Millet, and others in this work, is reproduced by the courtesy of Thomas B. Clarke, Esq., to whom the publishers desire to express their acknowledgments.

## A GREGORIAN CHANT. WALTER GAY. (American School.)

Mr. Walter Gay was born in Massachusetts, in January, 1856, but he has done most of his noticeable work in Europe, and, as in this painting—"A Gregorian Chant"—his subjects are distinctively foreign. His ability has been recognized in this country as well as abroad. Only in some of the rural convents of France can one find such faces as those of the girls, who follow with anxious eyes the movements of the baton wielded by the Sister who directs the music lesson. The good Sister may be something of a martinet in discipline, judging from her own expression as well as from the admirable order and attention she is able to exact from her pupils. But discipline does not mean harshness, as all those who have had to do with the convent schools of France well know. The room is bare enough, with its globes, its crucifix, and its hard seats, but there is an air of comfort about it. The influence of Mr. Gay's master, Bonnat, is felt in the care yet freedom with which the faces of these six girls are delineated.



WALTER GAY





W. J. H. 031

A GREGORIAN CHANT.

A. J. H. 031, 1904, by W. J. H. 031









*The Great Killdeer*

## GIRL KNITTING.

A. ARTZ.

(Dutch School)



A. ARTZ

M. Artz follows the traditions of the Dutch school, and finds his subjects in the intimacies of daily life. The least and most familiar episode is the one that gives to painters of this school the opportunity to demonstrate their qualities of observation and their command of light and air.

A good housewife, a faithful servant, is knitting in an interior. The furniture is more than simple—a table badly joined, a wooden basin, with a cup and a pot, and a bouquet of white roses on which falls a ray of sunshine that has sifted through the curtain. There is no mistake about it: we are in some city of Holland, and we recognize the window and its little painted panes of glass, the characteristic Dutch clock with weights, and even the sleeping cat. The sky is cloudy. The woman, intent upon her work, is caressed by the light which falls upon her skirt and the ball of wool, contrasting strongly with the parts bathed in shadow.

ALICE—A PORTRAIT. WILLIAM M. CHASE. (American School)

Like everything that Mr. Chase does, this winsome portrait, entitled "Alice," is full of artistic vigor. This is one of the many score of excellent portraits scattered through the country which have carried Chase's name far and wide, and by their technical excellence may be said to raise the standard of native portrait painting wherever they go.

William Merritt Chase, perhaps the best known of the younger school of American artists, was born in Franklin, Indiana, in November, 1849. His first lessons were with an Indianapolis painter named Hayes, but his real studies began when he came to the National Academy of Design, and worked in New York under J. O. Eaton. From 1872 to 1878 Mr. Chase was at the Academy of Munich, under Wagner and Piloty. On his return to New York he began a connection with the Art Students' League, which has continued ever since. As a teacher Mr. Chase's influence has been perhaps wider than that of any other American artist of the last few years. In summer he has a large class of young people at the Shinnecock Hills, on Long Island. Mr. Chase is a member of the National Academy and of the Water-Color Society, and is President of the Society of American Artists.



WILLIAM M. CHASE





ALICE A PORTRAIT.

WILLIAM M. HASE







# MIGNON.

W. R. SYMONDS.

(English School.)



W. R. SYMONDS.

This picture presents to us again the Mignon of the great Goethe—that poetic figure which for more than a century has been celebrated by painters, sculptors, and poets. This figure has inspired Mr. Symonds, an English figure-painter of distinguished rank, whose pictures are highly appreciated in London. The artist has created his type according to his own fancy, and interpreted it from the English point of view; and Mignon is no longer the young girl with pale face and black hair, who dreams of “the land where the orange blooms.” The painter has chosen the moment when Mignon, left alone in the church which the faithful have hurriedly deserted, twines garlands of flowers with which she wishes to decorate the shrine of the Virgin. The harp of the poet—here changed to a mandolin—is abandoned at her side with the prayer book and the rosary. Flowers surround her and strew the ground; all is silent about her. The day wanes, the old paintings on the walls detach themselves from their gold backgrounds, and the last rays of the sun glitter on the nimbi of the saints and the aureole of the Virgin in the background. Mignon, alone in the nave, no longer prays, but dreams, and in her dreams she yearns for heaven.



THE MANUSCRIPT



MALL AND TERRACE, CENTRAL PARK.

L. E. VAN GORDER

(*American School*.)

Mr. Van Gorder has illustrated most happily one of the picturesque scenes in New York's famous Central Park. He shows a glimpse of the lake, the boat landing, the broad flight of stone steps leading to the shady Mall, and the arched passages beneath. This is a favorite resort of children, and the scene in bright weather is always animated and inviting. Mr. Van Gorder is a painter of landscape as well as *genre*, and he has shown many examples of his work in the New York exhibitions.



I. M. GAUGENGIGL

THE MANUSCRIPT. I. M. GAUGENGIGL (*American School*)

Mr. Gaugengigl's adoption of America as his home has meant a distinct addition to American *genre* painting. The picture which we reproduce—an eighteenth century literary aspirant boring a critical friend or virtuoso—illustrates the artist's choice of refined and interesting subjects, and it also shows the precision and delicacy of his execution.

Mr. Gaugengigl was born in Passau, Bavaria, in 1856, and he was a student at the Munich Academy. In 1879 he came to this country, and since that time his home has been in Boston.











WILLIAM RYU CLERK OUR LADY OF THE ANGEL  
— — — — —

## OUR LADY OF THE ANGELS.

WILLIAM BOUGUREAU

(French School.)



WILLIAM BOUGUREAU

We have here a work by a modern French painter who is better known in America than any of his artistic compatriots except Gérôme. Bouguereau was born at La Rochelle, in 1825, and at the age of twenty-five years obtained the Grand Prize of Rome, which entitles the winner to a term of years in Italy at Government expense. Upon his return from the Villa Medici, in Rome, he began at once to reap every success and honor to which a French painter may aspire. He is a member of the Institute of France. Bouguereau has often painted religious subjects. In this instance we have the Virgin resting on silvery clouds, her long robes falling around her feet, and her head covered with a veil, whose folds frame her gentle and noble face. She presses her divine Son to her bosom. The eyes of Jesus are raised to heaven, toward which he extends his arms, as if already imploring the heavenly Father for the pardon he will one day purchase with his precious blood. The spirit of the Saviour is felt even in this gentle child. Grouped around the divine beings, at their feet and at their sides, in various attitudes of worship, the angels contemplate with holy love the Virgin Mary and the Christ child.

THE TRIO. HERBERT DENMAN. (American School.)

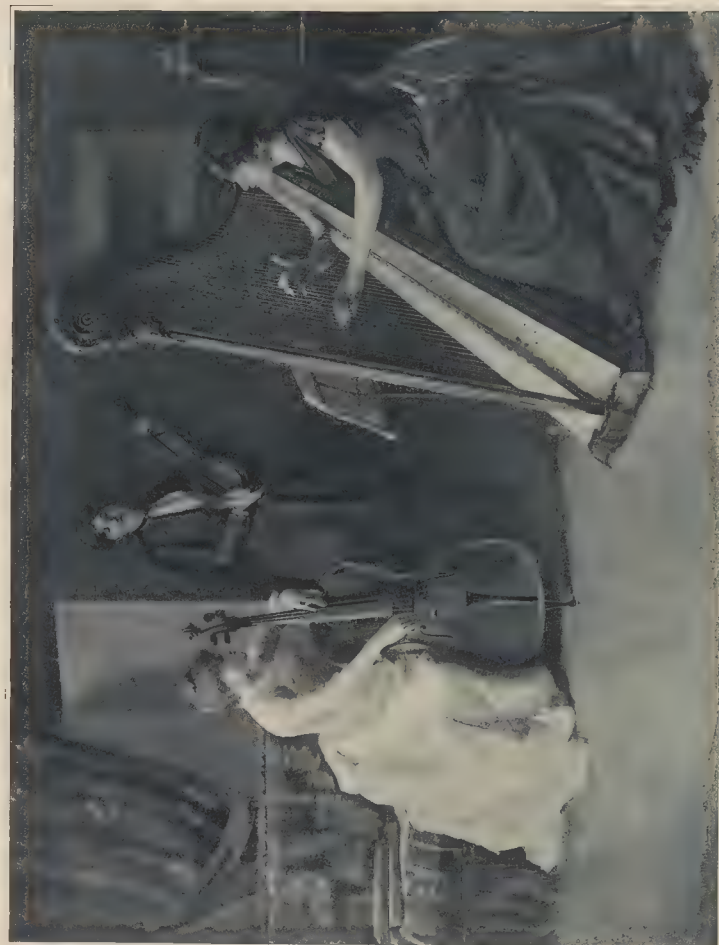
In Mr. Denman's picture, "The Trio," the group of musicians stands out against the background, although the colors—chiefly reds and browns—are by no means brilliant or in strong contrast. The girl who has the 'cello proves by her graceful pose that even this uncommon instrument for a woman may be handled with at least ease; while the harp-player makes one wish that there were more harps to be seen in our modern drawing-rooms. Herbert Denman was born in Brooklyn, in July, 1855. He began his studies at the Art Students' League,

where he remained until 1880, when he went to Paris, to work under Carolus Duran for nearly five years. Before his return to this country he had exhibited several times at the Paris *Salon*, and "The Trio" received an Honorable Mention at the *Salon* of 1886. A few years ago his "Tennis Player" attracted attention at the Academy, and was bought by Mr. Andrew Carnegie. His "Psyche" is in the collection of Mr. William T. Evans. Mr. Denman is the Secretary of the Fine Arts Society.



HERBERT DENMAN





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THE TRIO.

W. J. J. J.











6 DUELL THE ANT  
1850

## THE ANT.

G. DUBUFE

(French School)



G. DUBUFE

Evidently this artist, a prominent *genre* and portrait painter of Paris, the son of the late Edouard Dubufe, proposes to himself the highest end that painting can reach, namely, the presentation of a nude figure; but M. Dubufe, who is a modern, and under the influences of the new school, has certainly had in mind the great French writer, La Fontaine, and his fable, The Grasshopper and the Ant. In his method of treatment there are various motives. A Japanese influence is clearly marked in the frame and in the sky.

A fan lying open upon the grass, a singing bird, blooming roses, and flakes of snow which lightly fall upon the pretty face of La Fourmi—here is a contrast which makes one think of the spring, when the grasshopper chirps, and also of the winter, when, bereft of all sustenance, it asks alms of the ant, its neighbor, begging it to give out of its savings a few grains till the coming of the next spring. Those who have read La Fontaine will remember the cruel response of the ant.

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PORTRAIT. JOHN S. SARGENT. (American School.)

Nine out of ten of our younger artists of to-day, if asked to name the representative American portrait painter, would probably answer, John S. Sargent. And notwithstanding that Mr. Sargent lives so much abroad as to belong to France quite as much as to America, he has remained an American in sympathy. Sargent was born in Florence, Italy, in 1856, of American parents. He began his art work early, and studied under various painters, chiefly under Carolus Duran, whom he calls his master. Most of his time has been spent in Paris and Italy, and also of late years in London. At the *Salon* of 1879 he obtained an Honorable Mention, and in 1881 a second-class medal. Mr. Sargent's work has been chiefly in portraiture, but he has painted some fishing scenes and incidents of country life and many *genres*. He has been elected to membership in the Royal Academy, and has received other marks of English appreciation.

The picture selected for reproduction is a good specimen of Mr. Sargent's more important work. The extreme pains bestowed upon the head of the boy is noticeable in contrast with the sketchy but highly effective treatment of details and background. Foreign critics agree in finding more of the spirit of the great masters of portrait painting in Sargent's work than in any other of our American painters.



JOHN S. MCKEY

JOHN S. MCKEY

PORTRAIT.











GEORGE HITCHCOCK : THE SCARECROW  
PHOTOGRAPHED OCT. 27/11

## THE SCARECROW.

GEORGE HITCHCOCK

(American School)



GEORGE HITCHCOCK.

Mr. George Hitchcock—like Olin L. Warner, George Fuller, and some other examples of the purely artistic temperament—is a native of New England, belonging to the Rhode Island branch of a well-known New England family. His early home was in Providence. His education was literary and classical, but he was fortunately able to follow his inclination toward art, and presently he joined the ambitious army of American art students in Paris. It was about eight years ago that his work began to make his mark at the *Salon*. With one important picture—a tulip garden—which remains fresh in the minds of amateurs, he achieved a special success. The human element was less notable than the general effect of color, and especially the quality of the atmosphere. The quality which the artist felt and rendered he has described happily in a magazine article on Holland as a field for painters. Therein he has deprecated the fashion of regarding Holland landscapes as cold, gray, lifeless scenes, and he has laid stress on the variety, translucency, and delicacy of coloring to be perceived by an observant painter of Holland atmospheric effects. Of late years Mr. Hitchcock's work has become an object of interest to amateurs here and in Paris. The tulip culture of Holland has provided a theme for several pictures, but he has shown an abundant versatility, well illustrated in a recent special exhibition in New York.

In "The Scarecrow," a figure certainly likely to attract rather than repel, Mr. Hitchcock indulges his love of the quaint costumes, glowing fields, and elusive atmosphere of Holland. The poppies are nearly ripe, and the seeds are to be guarded from the birds—a task which could not be performed in a manner more picturesque, or more inviting to the eye of the artist.

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### THE BIRTH OF THE PEARL. ALBERT MAIGNAN. (French School.)

The artist, who was born in Beaumont, France, is known by his historical paintings and his masterpiece, "The Death of the Sculptor Carpeaux," which gained the medal of honor at Paris in 1892, the highest award which the jury can give.

"The Birth of the Pearl" is an allegorical painting, which gives the artist an opportunity to display the brilliancy of his palette. Love plunges into the deep, and, in a pearl-oyster shell, awakens the slumbering goddess, who one day, cast ashore by the waves, will enchant mortals under the name of Venus Astarte. Venus resists; a wound is made, and from it flows the life-fluid which is transformed into pearls.





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ALBERT MAGELLAN

THE BIRTH OF THE PEARL.





## PORTRAIT OF Mlle. G.

G. FERRIER  
*(French School)*



G. FERRIER.

This painter, who is represented here only by portraiture, has devoted himself to historical painting, and is one of the old pupils of the French Academy at Rome, where he resided for five years. A painting called "Salammbô," of great boldness of conception, has contributed largely to his reputation. His last important work is a glorification of the arts in France, executed for the embassy of the French Republic in Berlin. Without abandoning his- torical painting, he now often paints portraits, and he has had great success in this branch. He is a chevalier of the Legion of Honor.

The little subject, Mlle. G., poses probably in the presence of her father; she is going out to roll her hoop in the gardens of the Tuileries, in the Champs Élysées, or perhaps in the square near by. Her thick curls are hidden under her bonnet bordered with otter and adorned with a coquettish pink ribbon; and her whole plump little person, from her neck to her feet, is concealed by one of those long robes which give the children of the present day the appearance of English babies of former times. This is a specimen of the present fashion, due chiefly to the influence of Kate Greenaway—a style adopted in France, where pretty children look like little old women, impeded in their movements and weighed down by the burden which they carry.

## COME! COME!

M. SCHAEFER.  
*(German School)*

The scene of this picture is laid in Holland, at Zealand, in one of the modest cottage interiors, whose neatness is delightful. The old father is sharing the amusements of the children: the elder is the horse, the younger is the rider, and the housewife—charming in her white cap with its two large pins—supports the little one, who is very proud of his mount.

The artist, a professor at the Berlin Academy and the High School, was born in that city, in 1851. His naïve *genre* and his portraits are much esteemed. He obtained a medal at the Melbourne Exposition.



M. SCHAEFER.





M. SCHAFER

COME! COME!

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GEORGE INNESS : NINE O'CLOCK.  
THE NEW YORK PUBLIC LIBRARY

## NINE O'CLOCK.

GEORGE INNESS.

(*American School*)



GEORGE INNESS.

It is the curfew hour in a little village—doubtless near Montclair, New Jersey, where Mr. Inness lives and paints. There is still sufficient light reflected from the dark blue sky to show the clock dial on the tower of the church. A few lights gleam here and there, and a single figure is seen, but everything is quiet, and the picture expresses the restfulness of rural night.

It is a truism to say that Mr. Inness stands at the head of American landscape painters. In his long life—which began in 1825—he has seen the Düsseldorf movement, the period of our Hudson River school, the influences of Paris and Munich, and the varied results of latter-day impressionism. Throughout all this he has preserved his own individuality, and in the last ten years he has painted with greater freedom, imagination, and decision than ever before. Furthermore—like Winslow Homer among figure painters, and A. B. Frost among illustrators—he has remained true to his own country, and has preserved its spirit in his landscapes. It is pleasant to know that ample recognition has come to him in his later years.

LOVE DISARMED. WILL H. LOW. (*American School*.)

The chaste grace of Mr. Low's "Love Disarmed" makes it one of the best things he has done. The dainty, sweet-faced nymph who has robbed Cupid of his weapon, withholds it more in sorrow than in anger. Perhaps she has felt its sting.

Will H. Low was born in Albany, New York, in 1853. In 1871 he began to draw for the illustrated papers of New York. From 1873 to 1877 he studied in the atelier of Gérôme and the classes of Carolus-Duran. Upon returning to America he became one of the founders of the Society of American Artists. He was elected an associate of the National Academy in 1889, and was recently appointed special designer to the Treasury Department at Washington.



WILL H. LOW.



Engraved by J. L. W. for the Proprietors of the New York and London Edition.

LOVE DISARMED

WILL. J. L. W.











MARCT'S STONE THE GIMBETH'S HILL  
1794

## THE GAMBLER'S WIFE.

MARCUS STONE

(English School)



MARCUS STONE.  
From a photograph by Messrs. ELLIOTT & FRY,  
LONDON.

A distinguished illustrator and a historical and *genre* painter, Marcus Stone almost always paints some incident, and interests by his subject. He was born in London, in 1840, and is the son of a painter—Frank Stone—and has remained faithful to the annual exhibitions of the Royal Academy, of which he is a member.

"The Gambler's Wife" is a scene of manners which has for its stage a rich demesne in one of the counties of England during the last century. The principal figure, a lady elegantly attired in the style of the grand portraits of Gainsborough, sitting at the foot of a tree in the park, is the mistress of the house, the gambler's wife. She has closed her book, and is absorbed in melancholy thought. At the end of the garden the husband is seated with a companion, playing cards, while some friends watch the game. The gambler is insensible to everything but his passion for play.

SHEEP-SHEARING IN THE BAVARIAN HIGHLANDS. WALTER SHIRLAW. (American School.)

When the sheep are sheared in Bavaria there is always something of a festival.

Evidently this is the stable of some rich manor house. The twelve or fifteen figures give variety and color to the scene; and there is more than one hint of the good time to come after the work is over and the dance begins. The light which streams in through the recessed windows shows a quaint architecture and costume to be found nowhere else.

Walter Shirlaw was born in Paisley, Scotland, in August, 1838, and was brought to America when two years old. He was first apprenticed to a bank-note engraver, and then studied in Munich from 1870 to 1877, under Wagner and Ramberg. But ten years before going to Europe he had already exhibited at the National Academy of Design, to which body he was elected in 1878. For some years he lived in Chicago, where he taught in the National Academy of that city. Mr. Shirlaw was the first President of the Society of American Artists, and is a professor at the Art Students' League in New York, where he has his studio. He has also done a great deal of illustrating, and is an enthusiastic etcher.



WALTER SHIRLAW





WALTER S. K. W.

SHEEP-SHEARING IN THE BAVARIAN HIGHLANDS.











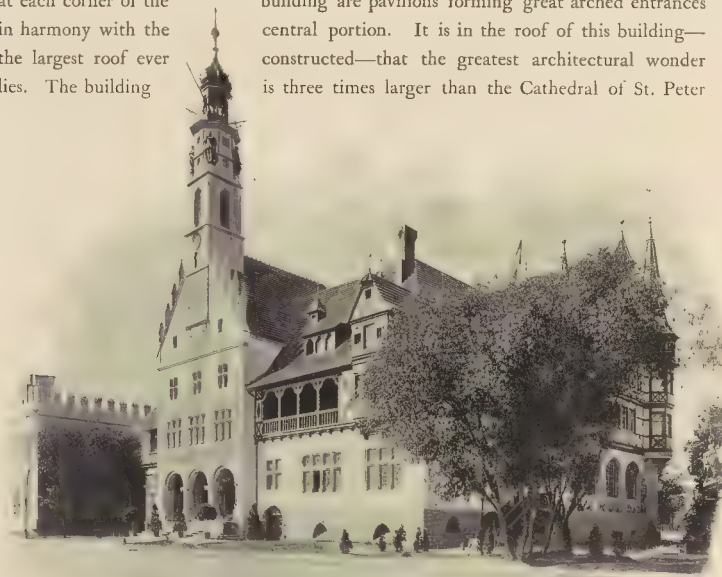
MANUFACTURE HALL. VIEW FROM THE SOUTHWEST CORNER OF THE MANUFACTURES AND LIBERAL ARTS BUILDING,  
SHOWING THE COLUMN OF THE OBLATE ON THE RIGHT, AND THE COLUMN OF THE OBLATE ON THE LEFT

Charles B. Atwood, the designer in chief. It consists of a combination of the Music Hall, the Casino, and the necessary water approach from the lake to the Basin. The water is spanned by a noble colonnade or peristyle sixty feet in height. At its north end is the Music Hall, and at the south the Casino, with the Columbus Porticus, or water entrance to the Exposition, in the center of the peristyle, through which is seen the blue horizon of the lake. In the peristyle are forty-eight columns—twenty-four on either side—corresponding with the number of States and Territories, and each carries above the balustrade a typical figure fourteen feet in height. On the frieze above the columns are the coats of arms of the different States and the name of each. The whole design is eight hundred and fifty feet in length, each building being one hundred and forty feet long, the colonnade extending two hundred and thirty-four feet from either building, to meet the Columbus Porticus, which is one hundred and two feet wide. This immense arched water gate is surmounted by a sculptured group representing a chariot with horses and male and female heralds. At the base of the Porticus on either side of the arch are groups representing Navigation and Discovery.

The Music Hall and the Casino are uniform in exterior construction and in size, each measuring one hundred and forty by two hundred and forty-six feet. The former has large audience capacity, accommodations for a chorus of five hundred, a great area for the orchestra, two magnificent organs, and offices, dressing rooms, rehearsal rooms, and all other adjuncts of a first-class theater or concert hall. The Casino is intended to be little more than a place for public comfort. The Casino pier closes this brief summary of the beauties of the Grand Court. It is an enormous wharf two hundred and fifty feet wide, and extending twenty-four hundred feet into the lake. Here all visitors coming by steamboats are landed, and here is their opportunity to ride into the grounds proper upon the movable sidewalk which has become so famous. It has seemed well worth while that particular attention should be given to the architectural features of the Grand Court, since it stands in the thought of artists and architects as the crowning work in the construction of the Fair.

The giant of all the Exposition structures is that known as the main building, or the Manufactures and Liberal Arts Building. It is not only the greatest here, but the greatest house the world has ever seen. Its commanding location, with its side extending for a third of a mile along the curving beach of Lake Michigan, with nothing except lawns and avenues separating them, makes it especially prominent to the visitor who approaches from the water front. It measures sixteen hundred and eighty-seven by seven hundred and eighty-seven feet, and covers an area of thirty and a half acres; with the galleries, it provides a floor space of forty acres.

The cost was one million five hundred thousand dollars. The structure is as notable for its symmetry as for its immense size. It is in the Corinthian style of architecture, and is more severely classic than almost any of its fellows. The interminable array of columns and arches which form the façades is relieved from monotony by elaborate ornamentation consisting of female figures symbolical of the various arts and sciences. In the center of each façade is a spacious entrance in the form of a triumphal arch forty feet wide and eighty feet high, while at each corner of the building are pavilions forming great arched entrances in harmony with the central portion. It is in the roof of this building—constructed—that the greatest architectural wonder is three times larger than the Cathedral of St. Peter lies. The building



THE GERMAN BUILDING, WITH A GLIMPSE OF THE SPANISH BUILDING ON THE LEFT

in Rome, and four times larger than the old Roman Colosseum, which seated eighty thousand persons. The central hall, which is a single room without a supporting pillar, measures eleven acres; and seventy-five thousand persons can sit in this room, allowing for each one six square feet of space. There are seven million feet of lumber in the floor, and it required five carloads of nails to fasten the two hundred and fifteen carloads of flooring to the joists. There are eleven acres of skylights and forty carloads of glass in the roof. The iron and steel structure of this roof

would build two Brooklyn bridges. There are twenty-two main trusses in the roof of the central hall, and it required six hundred cars to bring them to Chicago. These trusses have a span of three hundred and eighty-two feet, and are two hundred and twelve feet high in the center. These main trusses are fourteen feet wide at the floor and ten at the apex. They weigh about three hundred and fifty thousand pounds each. The first design of the building provided for a great open court in the center, but when more space was needed it was decided to construct this



SCULPTURE IN THE WEST COURT, FINE ARTS BUILDING  
The Alto-Relief in the center is "The Angel of Death and the Sculptor," by Daniel C. French.

arched roof at an additional cost of nearly half a million dollars. The building seems to be a standing testimony to the fact that statistics may sometimes be interesting. The architect of the Manufactures Building was George B. Post.

The next building directly to the north of the Manufactures is the United States Government Building. It is between the Lagoon and the lake shore, and to the east of the structure toward the lake is the great Government Plaza, the largest open space within the bounds of the Exposition. It measures twelve acres,



and is used for parades and the gathering of large bodies of people. The building measures three hundred and forty-five by four hundred and fifteen feet, and cost four hundred thousand dollars. It resembles the National Museum and other Government buildings at Washington. An imposing central dome crowns the edifice and extends to the height of one hundred and fifty feet. All the departments of the United States Government, except the Navy Department, show their exhibits in this building. A short distance to the east, surrounded by the waters of Lake Michigan, is the imitation Battle Ship which houses the naval exhibit. It is of the dimensions and appearance of one of the new white battle ships, measuring sixty-nine by three hundred and forty-eight feet. Its cost was one hundred thousand dollars. The structure has all the fittings that belong to the actual ship, with appliances for working them. Officers and seamen are detailed by the Navy Department, drills are given, and the discipline and mode of life on our naval vessels are completely shown. As the demonstration of a phase of life almost unknown to the people of the interior of our country, this has proved one of the most attractive of all the exhibits of the Fair.

To the north of the Government Building, and connected with it by a bridge over the Lagoon, is the beautiful Fisheries Building, entirely unique in design and ornamentation, and yet the recipient of some of the most sincere compliments not only from the laity but from architects as well. The designer of this building was Henry Ives Cobb. It consists of a central pavilion, with a circular annex at either end connected with the main structure by a curved colonnade. In the decoration of the building the architect has chosen fishes, crabs, frogs, and other realistic models, and the effect is at once startling and picturesque. The main structure measures one hundred and sixty-five by three hundred and sixty-five feet, while each annex is one hundred and thirty-five feet in diameter. This building has one of the most charming situations of any on the grounds, being almost entirely surrounded by water.

In a direct line with the succession of buildings whose course has been followed, but separated from them by the broad North Pond, is the Gallery of Fine Arts with its annexes. This building stands in the former improved portion of the Park and faces directly south. Before it, but partly obscured by the Illinois State Building, is a vista one mile in length over the waters and the Wooded Island between the façades of the great buildings, which finally terminates at the colonnade that connects the Machinery and Agricultural Buildings. This palace of Fine Arts has with unanimity been awarded the palm as the most admirable example of pure classical architecture of all the great buildings of the Fair. It is five hundred by three hundred and twenty feet, with two annexes, each one hundred and twenty by two hundred feet, and the cost was six hundred and seventy thousand dollars. A great



AN INTERIOR VIEW HORTICULTURAL BUILDING A BIT OF JAPAN

dome surmounts the building, rising to a height of one hundred and twenty-five feet, at which point stands a colossal winged figure of Victory. The structure is absolutely fireproof, and guarantees safety to the art treasures of the world which are housed in it.

Circling the shores of the North Pond, and returning southwest, the visitor reaches the next of the principal official buildings of the Fair, the Woman's Building. It stands near the western boundary of the Park, looking directly eastward across a broad stretch of the Lagoon toward the Fisheries Building and the lake. This structure, with the single exception of the mechanical work of its erection, is to be credited to the women of the land. A woman—Miss Sophia B. Hayden—was the architect, and a woman has been the active factor in everything connected with the conception and the completion. It measures one hundred and ninety-nine by three hundred and eighty-eight feet, and cost one hundred and thirty-eight thousand dollars. Its location is ideal

its lawns covered with flower beds just beyond. The building is and its design is thoroughly end pavilions are hanging structure is devoted to an and capacity in almost every and with its great front is that glass and iron palace, It measures two hundred and and cost three hundred and



BERTHA HONORE PALMER,  
PRESIDENT OF THE BOARD OF LADY MANAGERS.

as it stands facing the bay, with and grass, and the water's edge in the Italian renaissance style, delicate and chaste. Over the gardens. The interior of the exposition of woman's work field. Next, to the south, facing the Wooded Island, the Horticultural Building, fifty by one thousand feet, twenty-five thousand dollars.

Along the east front are flower gardens and lawns, including tanks for water flowers. The front of the terrace borders the water and forms the boat landing. The plan of the building is a central pavilion with two end pavilions, each connected with the center pavilion and forming two interior courts, each eighty-eight by two hundred and seventy feet. These courts are beautifully decorated, and planted with ornamental shrubs and flowers. Over the center pavilion is a great crystal dome one hundred and eighty-seven feet in diameter and one hundred and thirteen feet high, under which are exhibited the tallest palms, bamboos, and tree ferns. The graceful shape of this dome is that of a huge soap bubble, and it is one of the most charming effects to be seen within the grounds. Between the Horticultural Building and its next great neighbor southward—the Transportation Building—intervenes Choral Hall, not recognized as one of the greater buildings of the Exposition, and yet very large and important to the musical interests.

The Transportation Building measures two hundred and fifty-six by nine hun-

dred and sixty feet, with an annex measuring four hundred and twenty-five by nine hundred feet, the total cost being three hundred and seventy thousand dollars, and the total area more than fourteen acres. The structure is exceedingly simple in architectural design, but its effects are harmonious and its proportions are dignified. It enjoys the distinction of being the only violation of the scheme which has characterized the Fair as "The City of White Palaces," for it is painted with



VIEW, LOOKING EAST FROM THE FERRIS WHEEL,  
Showing the Midway Plaisance in the foreground, and the Illinois, Fisheries, Woman's, Government, Horticultural, and  
Liberal Arts Buildings from left to right in the order named

designs of a most intricate character in bright colors. The grand entrance toward the east has been dubbed "The Golden Door." This title, however, gives no adequate idea of the splendor of this portal. It is composed of receding arches ornamented with allegorical figures, panels, and groups in bas-relief, and with mural paintings. The coloring is due to the most brilliant of gold and silver bronze. This building takes rank with several of its fellows in being the first ever erected at any international exposition for a similar purpose.





THE FERRIS WHEEL, MIDWAY PLAISANCE  
CONSTRUCTED BY GEORGE W. G. FERRIS



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